

**Angeliki Kordelou**

**Intertextuality and time innovations in Giorgos Koumentakis' cycles, *Typewriter Tunes* and *Isokratimata***

Intertextuality has been a recurring feature of the work of Greek composer George Koumentakis (Crete, 1959) since the very start of his career, both in the form of musical quotations and in the broader sense of mimicking, alluding to and referencing the compositions and musical practices of different eras and styles. The last decade has seen his musical explorations revolve around two musical axes beyond European art music: a) the traditional music of various parts of the Mediterranean and the Levant (Greece, the Black Sea and Asia Minor), and b) Byzantine music in the context of the religious tradition of Orthodox Christianity. These spheres of study have primarily found expression in two cycles (2004-2014), *Typewriter Tunes* and *Isokratimata*, which together feature works for solo instruments and chamber ensembles along with a piano concerto and an opera.

Though different in the two cycles, the reception of, or reference to, traditional musical idioms cannot but lead to the juxtaposition of conflicting systems of metrical and rhythmic organization—partly as a result of the differences between the Greek and Western musical traditions, but also due to a new conception of time relations in the cycles themselves. Temporally speaking, the way in which Koumentakis combines Local and Global, Past and Present, is as much to do with the renewal of musical tradition through processes of transformation and reformation as it is with innovations in and additions to his compositional style in the spirit of postmodernism.